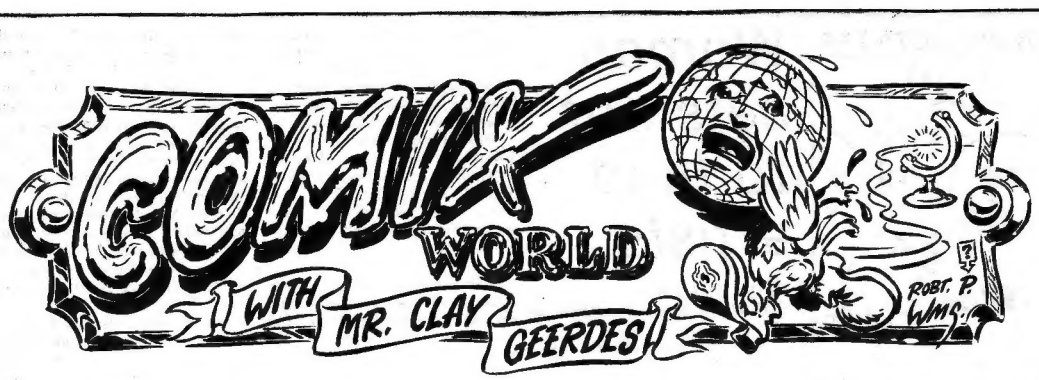


COMIX WORLD 85. December, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd. Berkeley, CA 94707. World Rights Reserved. Subs: $5 for 24. Back issues 50-80 for $5. Underground '76 tab for $1. Logo by Robert Williams, whose biography you can read in FLASH #1. Williams' work has appeared in every issue of ZAP COMIX except for the first three R. Crumb solos. His own solo book is COOTCHY COOTY. A master iconographer and oil painter, he lives in Hollywood.* Now in magazine format, Phil Yeh's Cobblestone continues to get better and better. Winter, 1977 issue has a cover by John Pound and contains material on Harlan Ellison, George Lucas, and Jack Katz (whose 7th First Kingdom is due out for Christmas). $1.50 from Fragments West, P. O. Box 1128 Los Alamitos, CA 90720. It was in Cobblestone that John Wozniak's Areba Koala first made his appearance with his sister, Arabesque, and his lady friend, Kep. Kep is a penguin. They're all together in John's first solo book, AREBA KOALA. $1.05 pp from John at 1133 Leavenworth, San Francisco, CA 94109. I first met John and his wife, Michele when I produced Comics In America Day at UC Berkeley. He studied comic art in Artie Spiegelman's class at the San Francisco Academy of Art. Why koala bears and penguins? Well, the Wozniaks have a hugh collection of koala and penguin things, toys, statuettes, stuffed animals, and comics. Kep is, no doubt, related to Willy the Penguin from the old Kool ad and to Chilly Willy (from New Funnies). A penguin appeared in Walt Disney's Three Caballeros, but I know of no other Koala bear in American comic history--I'm sure there have been many in Australia where the little eucalyptus eating bears are ubiquitous. John and Michele both come from medical families (doctor fathers). They are members of the Berkeley Con Committee.* Gary and Michelle Hallgren are in Haiti. He says to look for one of those Hallgren fullpagers in an unpcoming Esquire.* Lee Marrs walked into Comics and Comix in Berkeley and found seven pages of her artwork had been reprinted in the November issue of FLING. She had been neither notified nor paid. Got to watch those skin mags, folks. C.G.

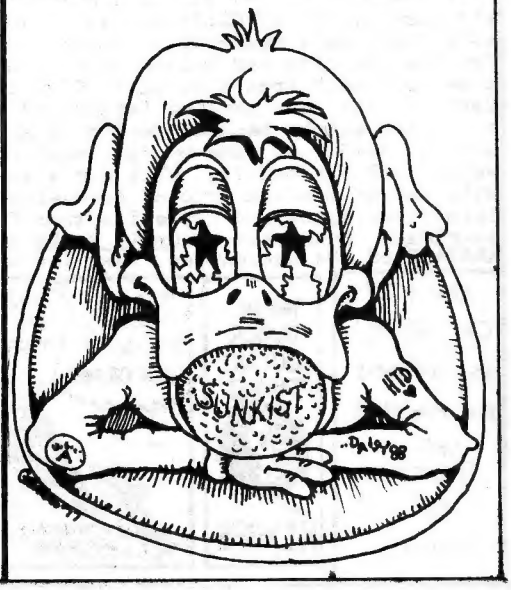
"The residue of fame persists much like the radio-active half-life of atomic particles. The original Mouseketeers have lived with their pasts for twenty years, which makes the money they were paid average out to two thousand dollars a year. A poor return for a distorted life.

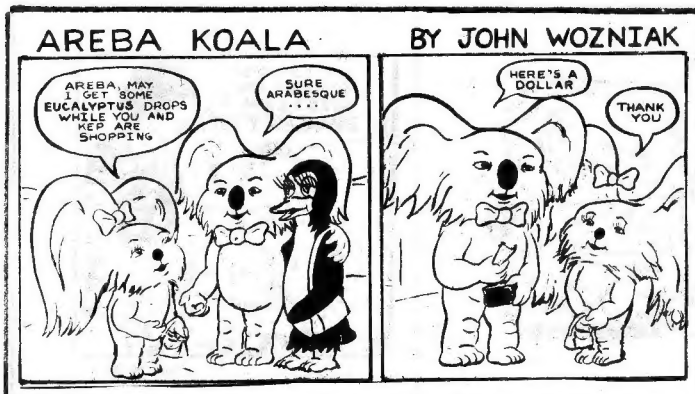
-Walt, Mickey and Me.
Paul Peterson. Dell. 1977.

Most of us make mistakes as children, but they are forgiven and forgotten by the time we are grown. A Mousketeer has to suffer anew each time his childhood is re-run, which is every three to five years. Not only that, but the Big Disney makes the lion's share of the mouse money. Paul Peterson, an early-hired and early-fired Mousketeer looked up the originals for his 1977 expose of the Mickey Mouse Club, and it's an eye-opening look into the world of child exploitation and corporate rip-off. He reveals a world where ambitious parents made money off the talents of their kids with the help of Walt Disney who used the entire Mousketeer t-v hustle to advertise and promote Disneyland. Under contract to the studio instead of the program, the kids were used to promote everything from Disney film openings to by-products with no extra money. Peterson says the kids got about $30,000 for three years work. Of the group, only Annette Funichello became a star. When the others left the show, they felt like failures. Living in the cloistered world of Disney--well, read it. C.G.

De Barcelona en España viene--oops! From Spain comes an incredible comic book influenced by ZAP, rock and roll music, and Shakespeare. It's called NASTI DE PLASTI and it revels in ultra-violence, most of it gangster style a la S. Clay Wilson and Spain Rodriguez. On the wrap-around cover is a guy getting stomped by a quintet of bad-assed hombres, and inside are a lot of eloquently drawn bad trips. One of the longer stories is obviously influenced by The Princess and The Frog as well as the story of Pyramis and Thisbe (probably as it appears in the interlude in Shakespeare's Midsummer Night's Dream). Beautiful pen work, elaborate detail, and well-researched costumery typify this story of an enchanted princess. The material is played for humor rather than tragedy, but it is black humor, replete with a lot of gory gross-outs. The prince finds a melon and falls in love with it thinking it to be an enchanted princess. At one point he loses it. Finding a cart filled with melons that appear to look like it, he begins kissing them to find out which is his beloved. He frees a lot of enchanted couples this way, but not his own true love. Matter of fact, when he does find his melon he finds that he prefers she remain in that form. It's much harder to deal with a flesh and blood woman. In jail, a prince drills a hole in the wall between him and his beloved (a la Pyramis & Thisbe). In this way, she is able to kiss at least a part of him to while away the long hours. Her brother, a monk, finds out, ties up his erring sister, and does the poor lover in with a pair of scissors. This modern fairy tale by Nazarillo, who does a second tale, Paranoia, in the same book. In that one, a woman is decapitated with a meat cleaver! EC lives in Spain! C.G.

PERO MI HERMANO SOSPECHABA ALGO Y UNA NOCHE ME ESPIÓ. A LA NOCHE SIGUIENTE ME HIZO CONTEMPLAR....
MMM
JEJEJE
¡ASOMA LA CABEZA Y VERÁS!
¡ALTAMIRA, AMOR MIO, AQUÍ ESTÁ TU RATONCITO!




AREBA KOALA
BY JOHN WOZNIAK
AREBA, MAY I GET SOME EUCALYPTUS DROPS WHILE YOU AND KEP ARE SHOPPING
SURE ARABESQUE . . . .
HERE'S A DOLLAR
THANK YOU

THE GOODY BAG: George Metzgar's "Super Sufi" is a serial comic tale now running in THE SUFI TIMES. $2.50 for 6. P. O. Box 370, Nevada City, CA 95959. Guy Colwell and Sally Harms are in England & recently visited with the folks at ARZAK. Next they go to Paris. Guy's artwork has been rescued from customs.* STRIP-SCENE is a quarterly devoted to strip art. Sample copy for $1.25 from Remuda Publishing Co., 6312 Crowchild Trail S. W. Calgary, Alberta, Canada T3E 5R5.* COVER-UP LOWDOWN out from Rip Off Press. It's a flip cover book done by Jay Kinney and Paul Mavrides. One cover is a mock of the long defunct CONFIDENTIAL Magazine. Political satire. 75¢.* Also from Rip Off, Bill Griffith's ZIPPY STORIES. Small Snatch-sized format. Red over lay on all pages inside. 95¢. Most of this material is reprinted from the Berkeley BARB.* Roger May seeks contributions for his Bewildering Intimacies. No pay. You get copies. 8 1/2 x 11 format saddle-stapled. Roger wants your interpretation of a bewildering intimacy. Write him at Grizzly Mine, N. San Juan, CA 95960. Re sex and violence, Roger writes: "Why be 'underground' if it ain't 'underground'? If it didn't break taboos, it would be Spider-man et al. The only problem is that it has all been said (& broken) before; the difference is in how it gets said. The trend as I see it is the REAL SCARY STUFF like Corporate Crime, Net Profit, and the last issue or 2 of Slow Death. That's underground. But is it comics Yes. Does it make a difference? I hope so. To me, it does. We should lean toward the expose, the false front (INCREDIBLE ROCKY). Also, I feel the need of books like American Splendor. Quack is a masturbatory kind of exercise and irrelevant, even tho I keep buying it. (Sorry Michael T.) Even though Crumb may not be at his best in HIGH TIMES (I think he's still got it) at least it's not the same ole same ole."* Of Clifford Neal, Lyn Chevli suggests that "he's probably a closet sexist searching for his identity and hoping to suck off a tit from time to time." Aren't we all? I've an idea that fantasy tits keep getting larger and larger in the comix and slicks because real tits are getting harder and harder to come by (at least for males). * Well, 1977 has had it. Will comix survive into '78? Will Marvel sneak a trio of funny-looking dopers into outer space and get suits from Shelton and Sheridan? Subscribe to Comix World and keep ABREAST of the happenings. Next ish mid-January.

Woman sets out to help artists

By DALE MARTIN
Staff Writer, DAILY CALIFORNIAN

While in other countries artists are respected, revered and given a place in society to pursue their creativity, in the United States artists are often ranked as second class citizens. That is how Lillian Paley saw the situation and that was why she set out some years ago to improve the lot of artists in this area.

Paley, a native New Yorker who has "forever been an artist," spent her youth in Greenwich Village, in the past known as an artists' haven. Today, Paley lives in Oakland, another burgeoning art center in the U.S.

In an effort to overcome artists' common problems, Paley established the Center for the Visual Arts in Oakland, a non-profit service organization which functions as a clearinghouse for art.

Housed rent-free in the plaza level of the Wells Fargo Building in Oakland's new City Center, the Center for the Visual Arts neither operates like a gallery or a museum, but more like an "art bank."

Artists pay a membership fee of $15 a year to submit slides of their work and their biographies. These are labeled, coded and filed in a slide registry and data book.

To Paley, the biggest problem for the artist is exposure. "The purpose is to sell your work, to have your collections shown. The purpose is not to work in a vacuum. Artists need visibility," Paley said.

Art collectors, interior designers, galleries, curators — all users of art may use the slide registry for research, purchase or to exhibit work. Through its centralized system, the center puts interested people in touch with the artist.

Paley wants to free artists from having to lug their work around trying to sell it, since that takes time away from their creative efforts. She knows how hard it is for an artist to get space in galleries and museums.

The center helps artists use their time for creation rather than "hawking their wares." Already the center represents over 600 artists and has catalogued over 10,000 slides of original painting, sculpture, graphics, photography, weaving and other visual arts.

What is more, Paley thinks our society has failed to record the development, progress and work of artists. "The product of the creative artist is a national treasure and we've been wiping it out," she said!

Paley eventually plans to donate the center's "living treasury" to the Smithsonian Institute or the Archives of American Art so that the institute can document the work of American artists. "The new 'old masters' will be in here," Paley said, referring to the art bank.

A few years ago Paley went back to New York to gather information on Reginald Marsh, and other artists from the Works Projects Administration days. She found little documentation of their lives and work.

"I was heartbroken as I looked into the archives. Where are these people I know so well?" They were gone, and it was that experience in part that led to the idea for the Center for Visual Arts, Paley said.

"We should validate the progress, thinking, change and philosophy of the artist," Paley added. "And it should be done lovingly by people who understand the artist."

Paley wrote her proposal for the center in 1971 and the momentum kept growing from there. Working exhaustively as an unpaid volunteer, Paley solicited donations from corporations and foundations such as Clorox, Kaiser Foundation, Bank of America, Standard Oil and the National Endowment for the Arts. Most of the office equipment except for the multiplex slide viewer were gifts.

One of the main goals of the center is to become a centralized National Art Bank in which people from all over the country can find information on living artists. Already the center has a large representative file of national artists.

The center also offers seminars for artists concerns, meeting space for artists, rotating exhibits for members, and legal service through the cooperation of Bay Area Lawyers for the Arts (BALA).

Growing up as an artist surrounded by artists, Paley said she has always been concerned with the problems of being a "creative person" in this society. By choosing to be an artist, a person forgoes benefits such as a steady, secure income, Social Security benefits, and health insurance, she said. Finding work and living space is another big problem. In short, the artist's existence is precarious at best, she said.

In the United States especially, there is a pervading attitude that an artist doesn't quite matter, Paley said. For example, not long ago, she went to Sacramento to a hearing on some legislation to benefit artists. According to Paley, one legislator stood up and said, "Let the bums go to work" — an all-too-common sentiment.

Paley has plans to create Change West, a fund for needy artists patterned after Andy Warhol's and Robert Rauschenberg's "Change," which provides loans and grants for artists who, for example, need medical attention.

There are problems for the non-profit organization besides the usual struggle for funds. One big problem is that commercial art galleries tend to regard the center as competition.

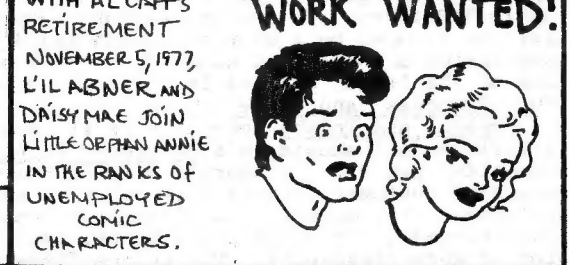
Paley wants to reassure the galleries this is not the case by sponsoring "galleries night" soon.

"We are not trying to undercut the galleries," she said. "We're the best friend the galleries have."

The center wants to put interested people in contact with the artists or their galleries. "If we find a buyer for them, we send them to the gallery," Paley said. The role of the center is a intermediary, she said.

Already the center has made 483 referrals to artists who did not have the "visibility" they needed. The Center in return asks a 10 percent donation from any sale that is made. "There must be some sharing. We can't be in business so that some profit-making organization can feed on us," Paley said.

COMING FROM KRUPP: CORPORATE CRIME 2 + WET SATIN 0 2 0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